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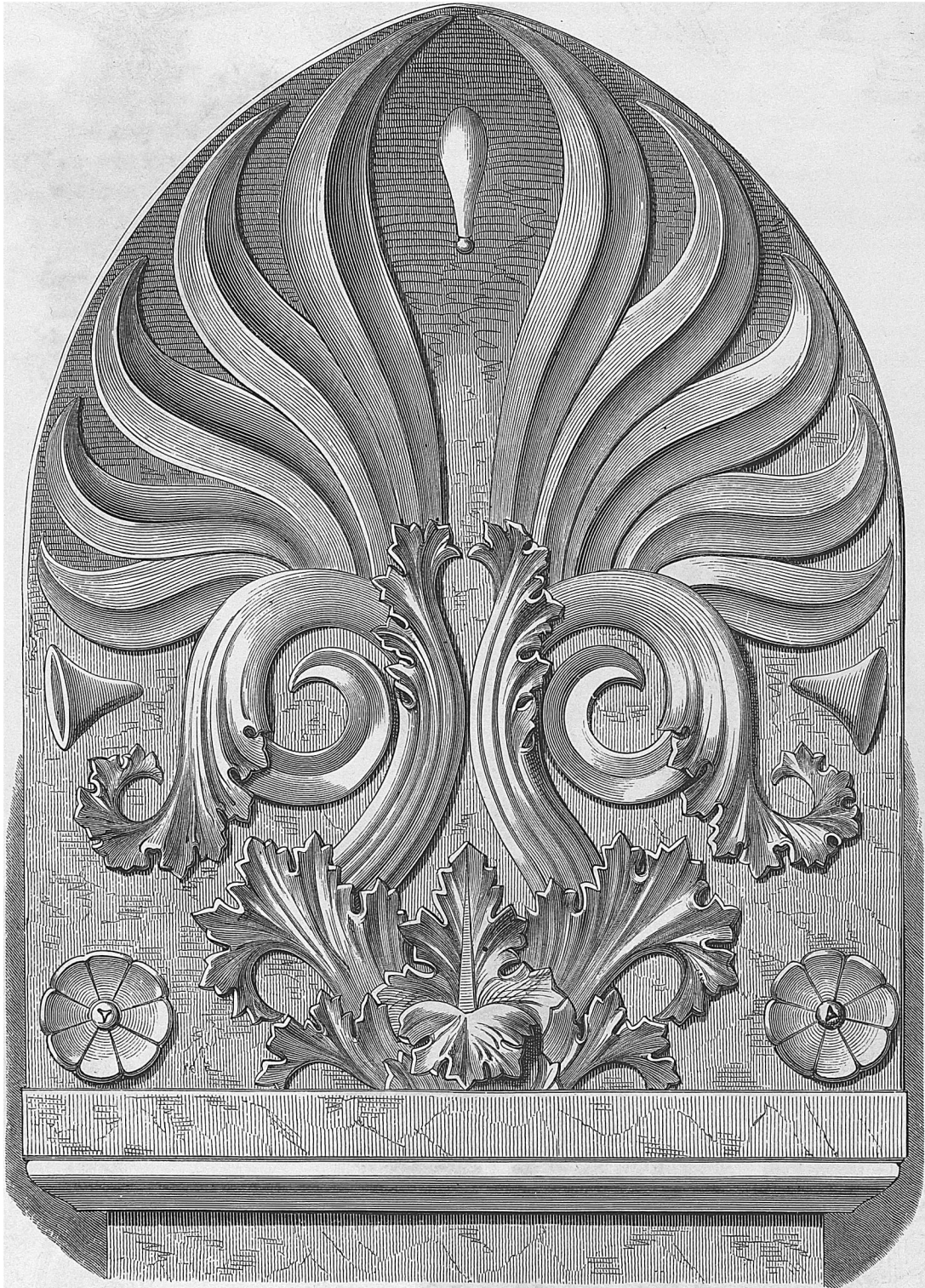
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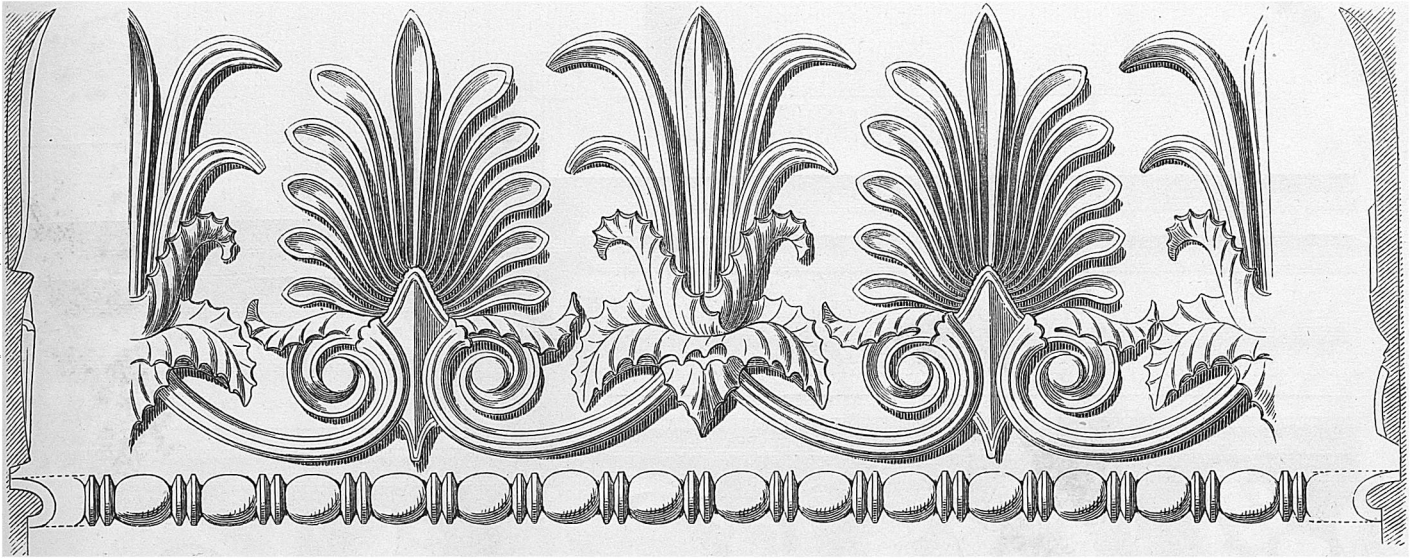
SPECIMENS OF ORNAMENTATION.



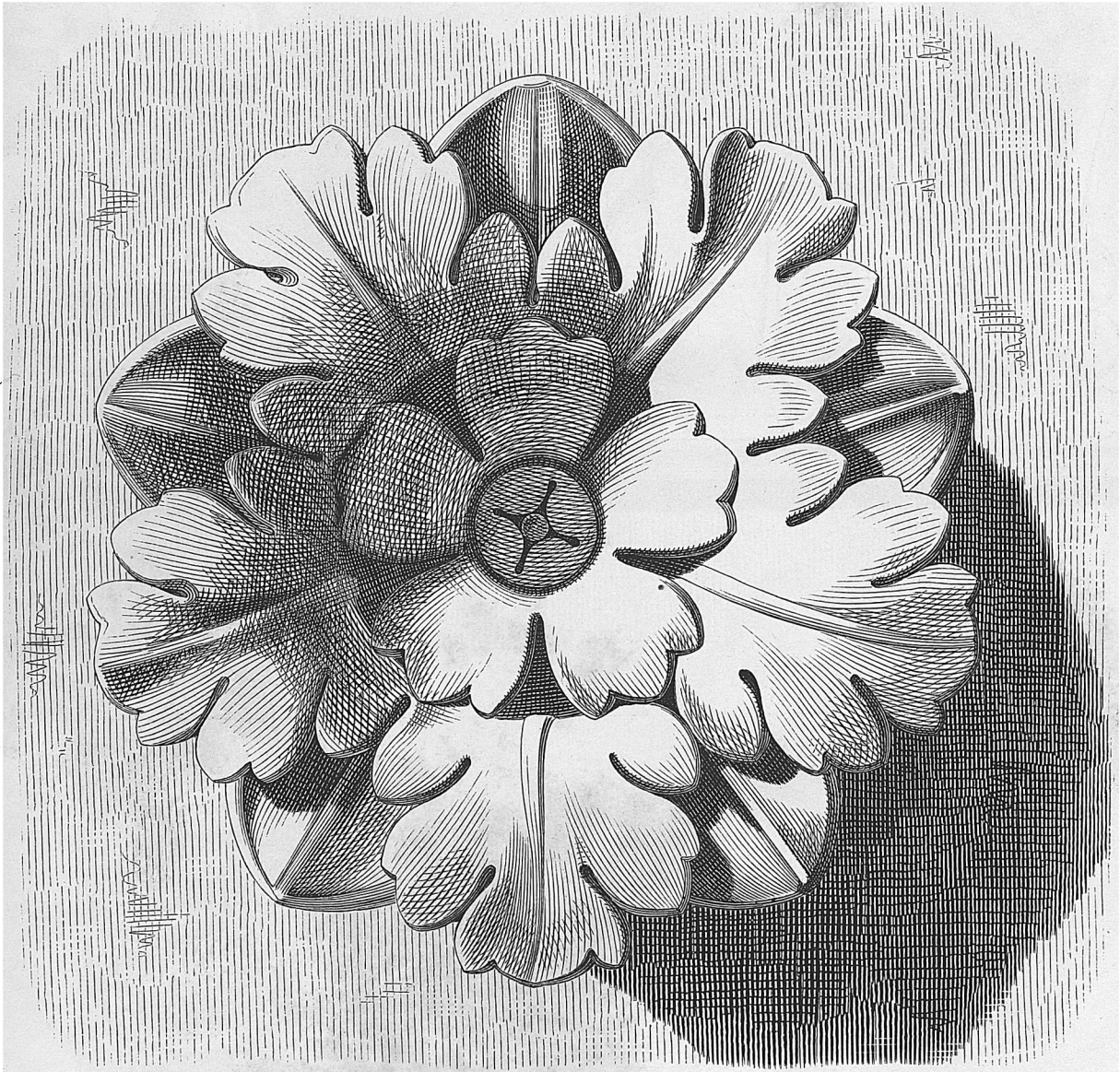
No. 1.

No. 1. Upper part of a Grecian Memorial-Stone (Stele).

The Memorial Stone of the Greeks consisted generally of a slight perpendicular slab or pillar of marble, frequently bearing an inscription on the face. Flowers or cups in relief, commemorative of the offering, were also carved upon it. The upper part was always marked by a small cornice, an ornamental termination, as above, crowning the whole.



No. 2.

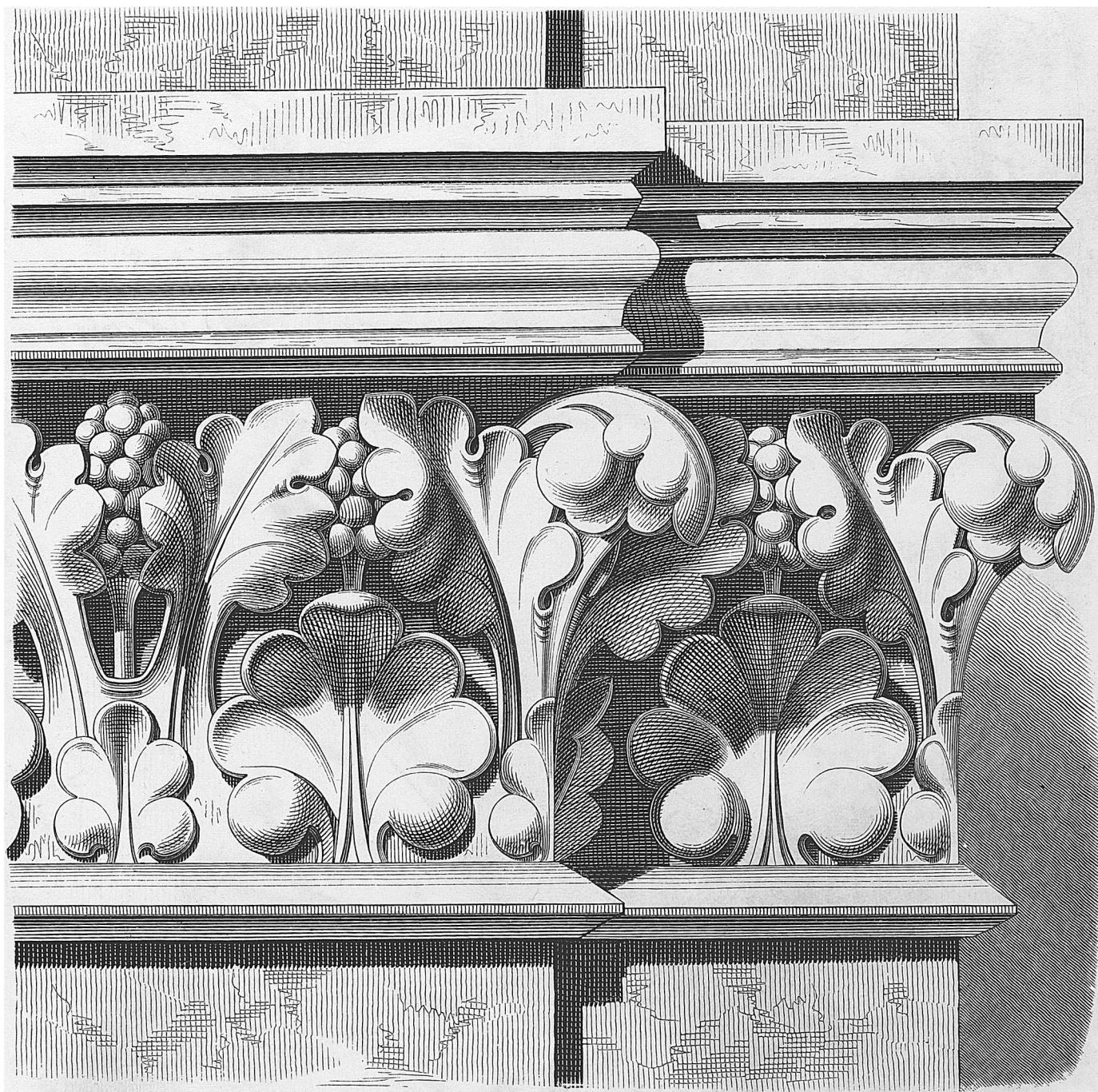


No. 3.

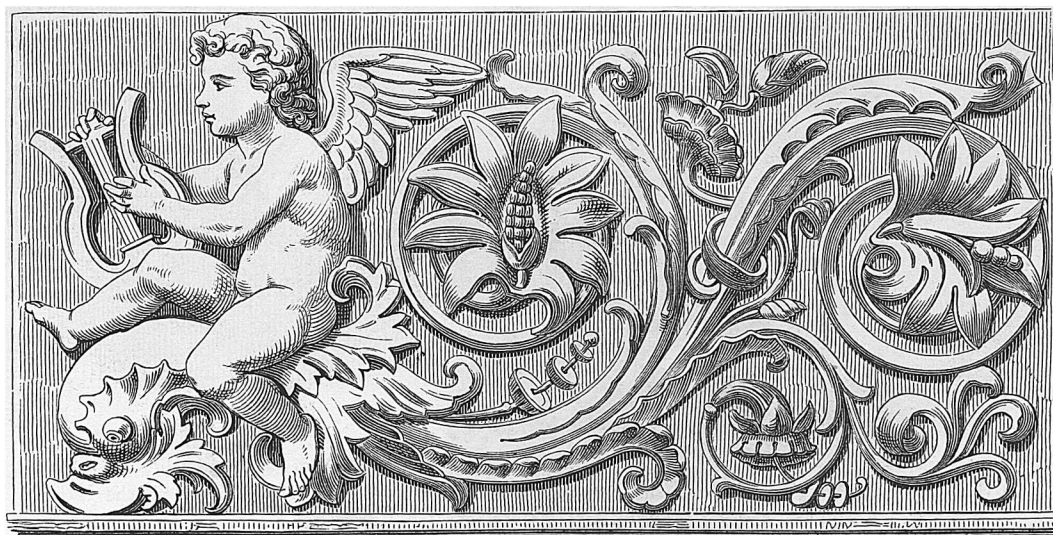
No. 2. Grecian Floral Ornament on the necking of the columns of the Erechtheum at Athens.
To the left is the section through the honeysuckle, to the right the section through the lotus,
clearly defining the profiles of the ornament.

No. 3. Roman Flower.

By comparing this with Nos. 1 and 2 we have an appropriate illustration of the distinctive characteristic features of Roman and Grecian ornament, the former being marked by great vigour of treatment, sometimes on the very verge of direct imitation of nature, the latter by that exquisite feeling and perfection of form beautifully conventionalised, which only the Greeks imparted to their designs.



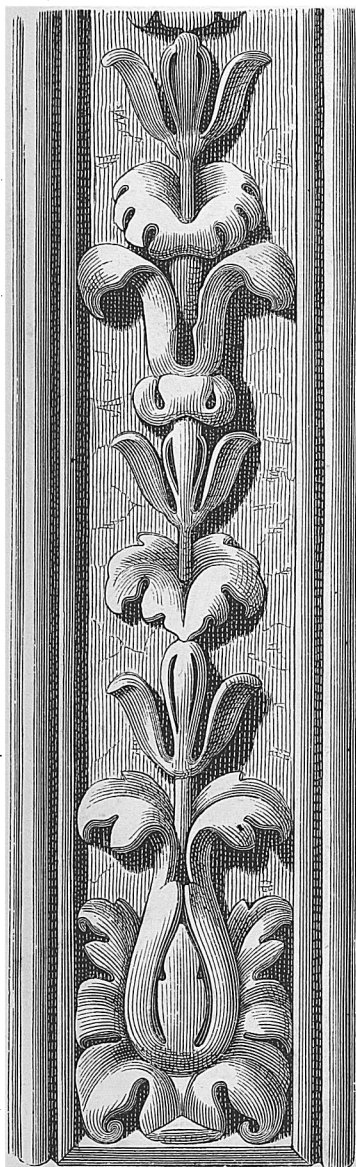
No. 4.



No. 5.

No. 4. Capital of a Pillar. Early Gothic Style. 13th century.

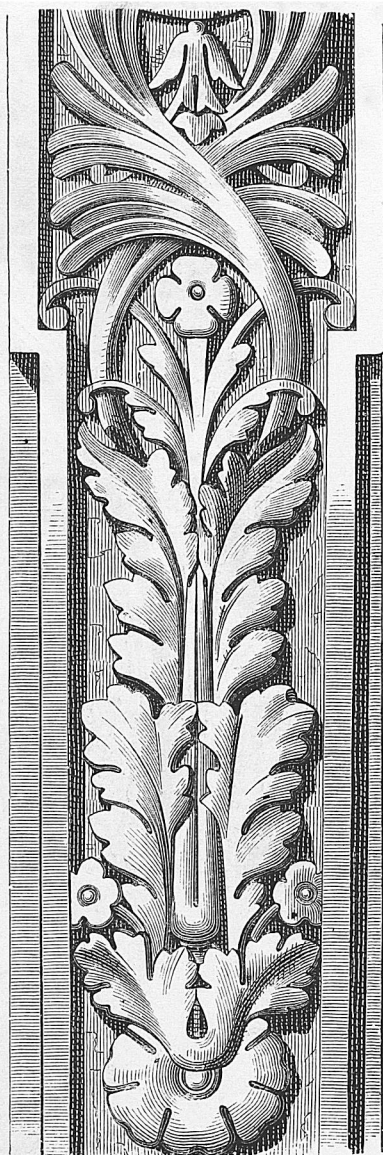
No. 5. Modern Ornamental Frieze, in stucco.



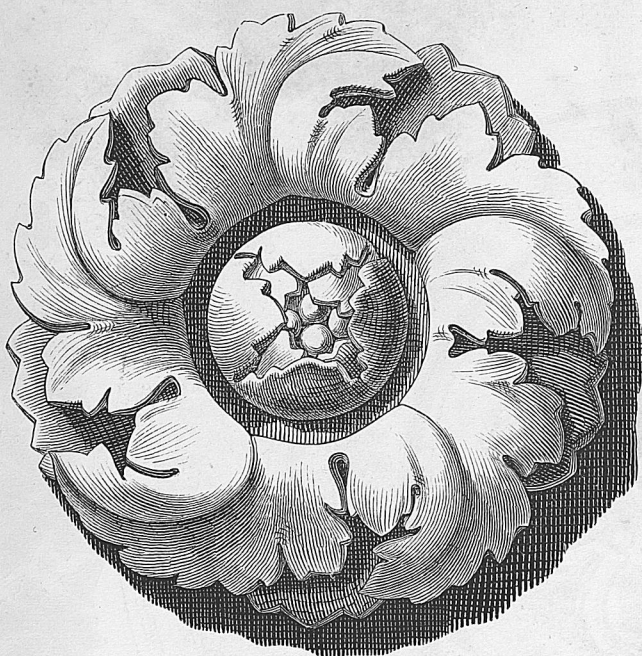
No. 7.



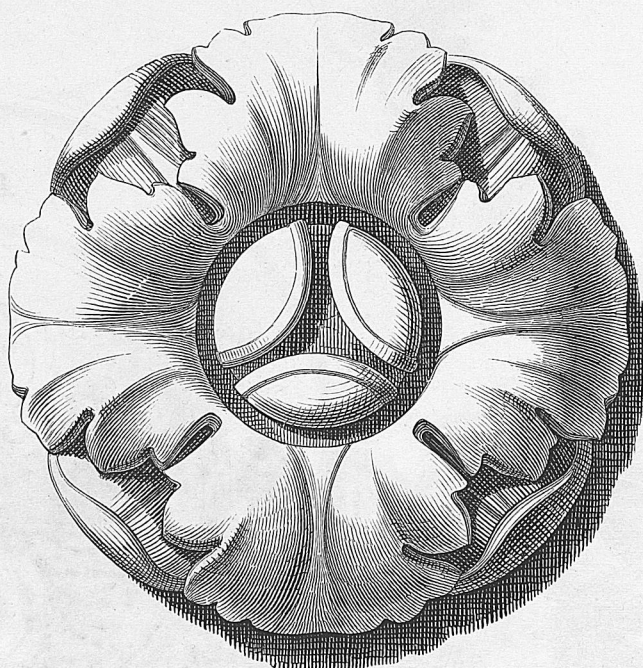
No. 6.



No. 8.



No. 9.



No. 10.

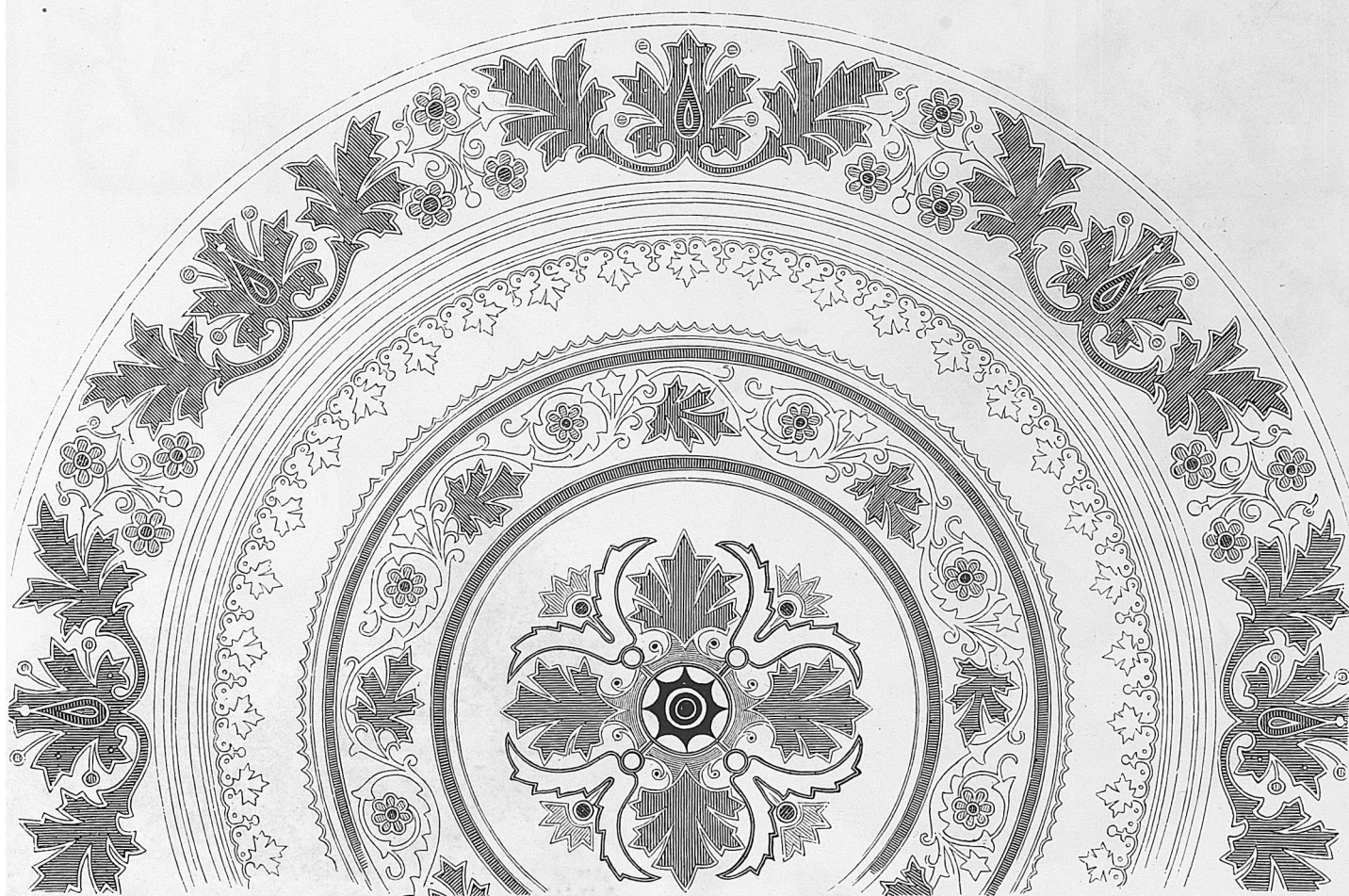
No. 6. Modern Lions' head, carved in stone, decorating the cornice of the Imperial Pavilion of the New Opera House, Paris.
Ch. Garnier, Architect (see Nr. 8, Part. 1).

Nos. 7 and 8. French Renaissance Panels; style of Henry III. (1574—1589).

Nos. 9 and 10. French Renaissance Flowers; style of Louis XIII. (1610—1643). Here we perceive already a tendency to imitate the ancient Roman ornament, a principle afterwards, in the time of Louis XIV., generally adopted.

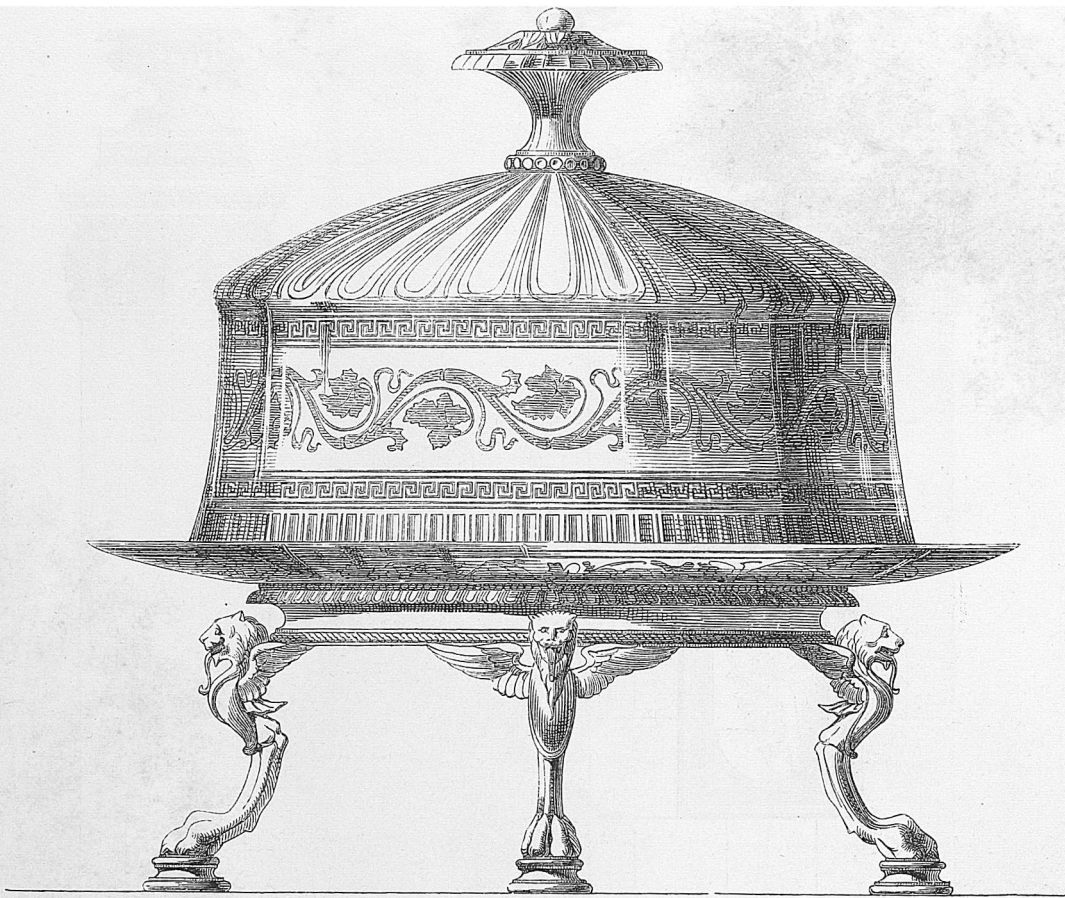


No. 11.

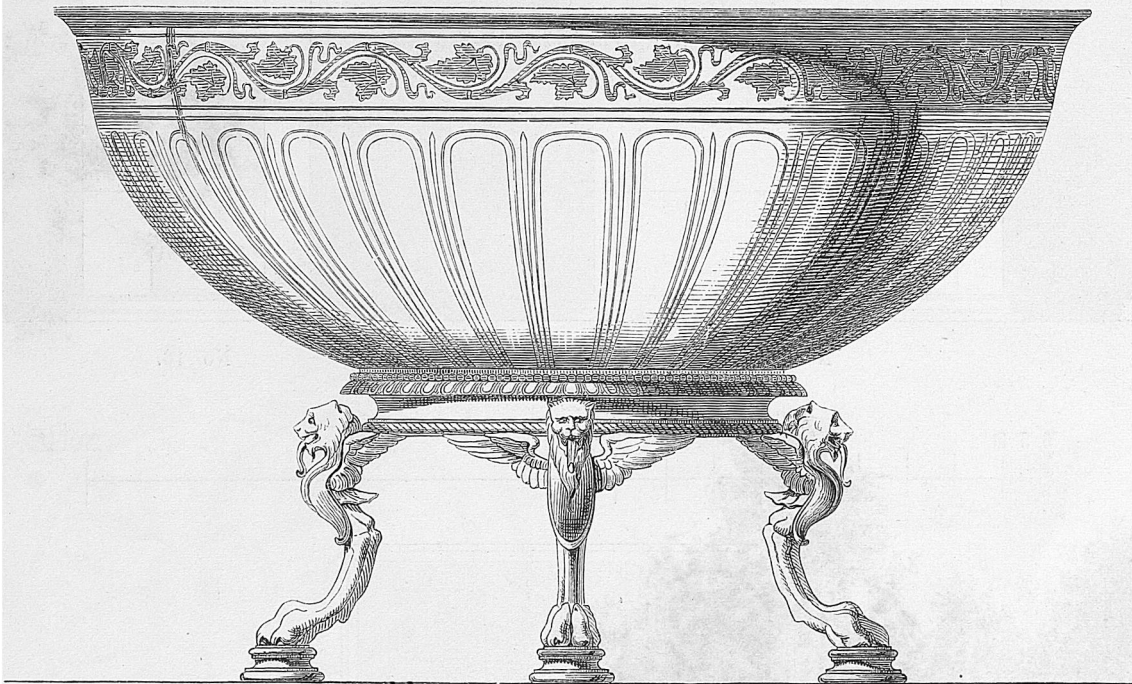


No. 12.

Nos. 11 and 12. Ornamental Details for the decoration of plates belonging to porcelain-service; executed by the process of Enamel-printing in gold and colours. — The colours are indicated in the drawings by three different shades: the flowers in light shading being blue, with red in centre, the leaves in darker shading, green with gold borders, and partly red in centre; the centre portion of No. 12 in darkest shading being black with red and gold, the parts left in blank representing gold.



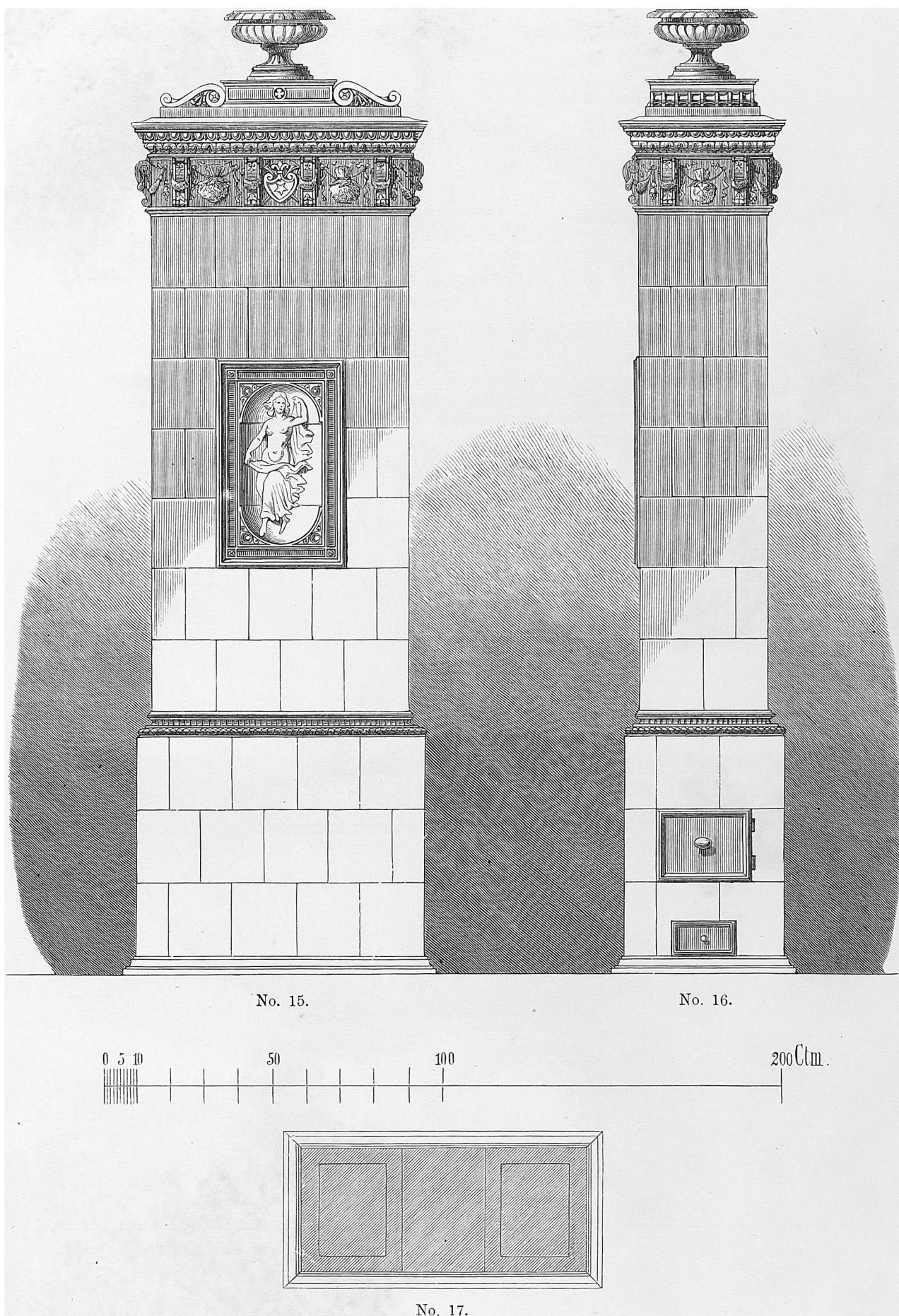
No. 13.



No. 14.

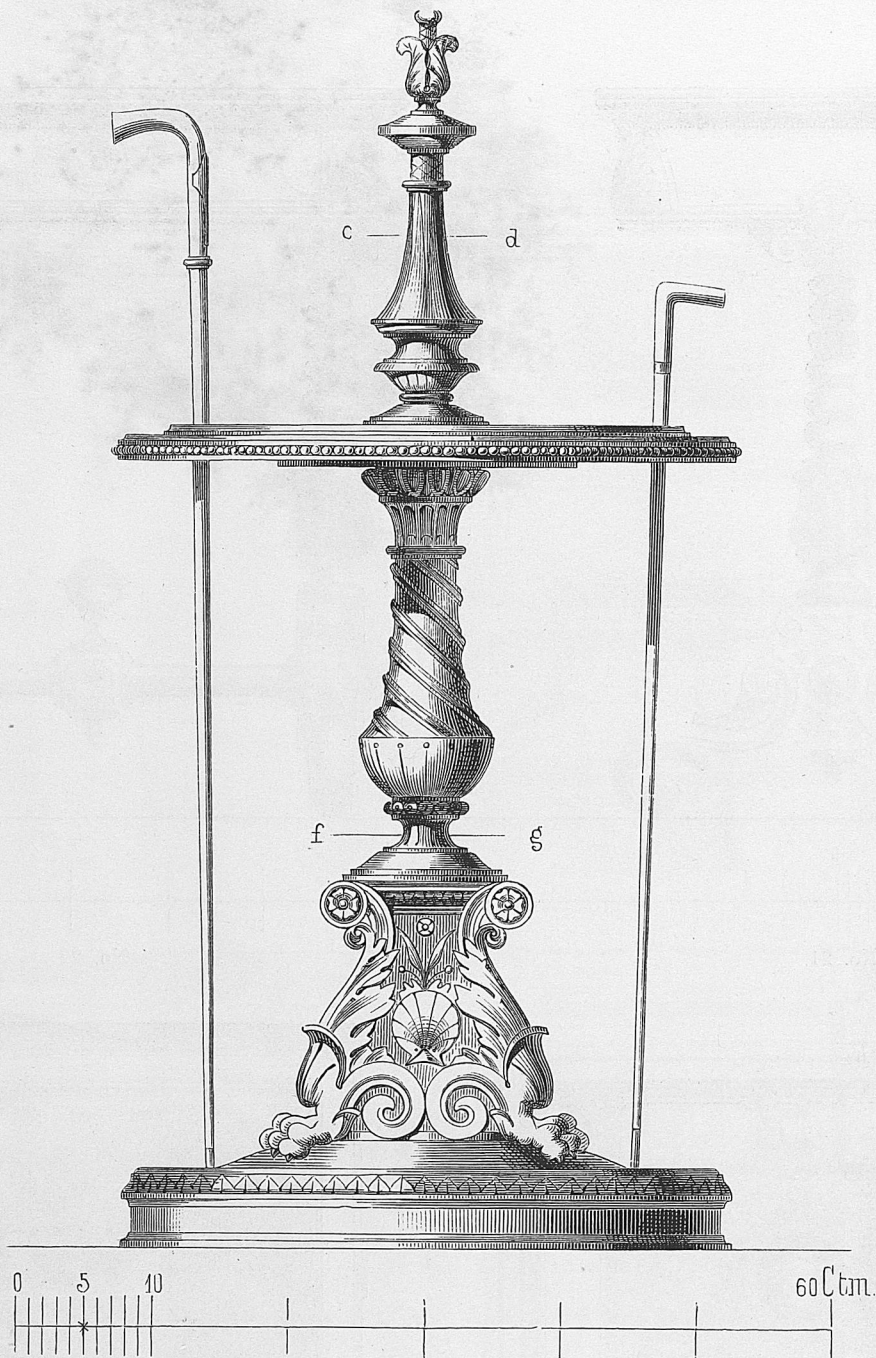
From the Paris Exhibition.

Nos. 13 and 14. Portion of a Dessert-Service, with bronze supports and dishes of engraved crystal, designed by Th. Hansen, Architect, executed by J. & L. Lobmeyer, Vienna.

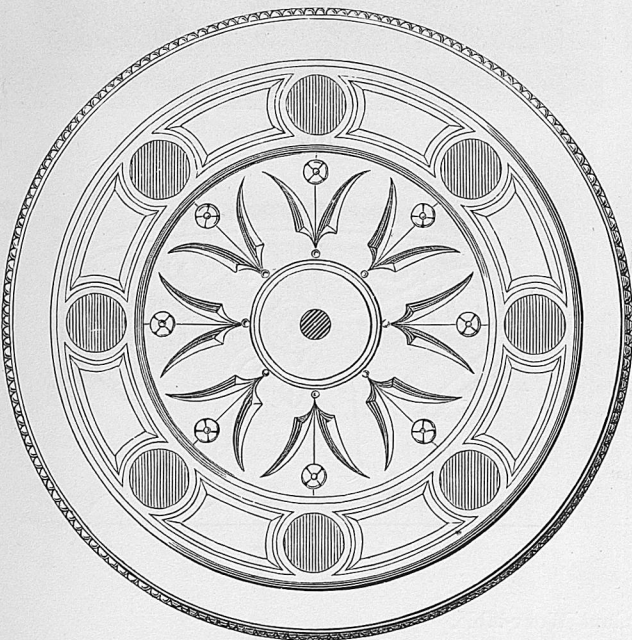


Nos. 15—17. Modern Porcelain Stove; front, side-elevation and plan.

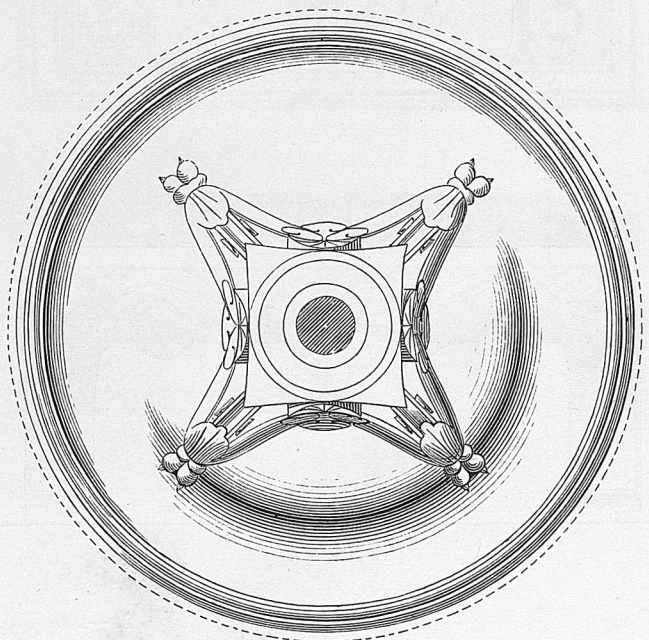
For full-size details see supplement Nos. 1—4.



No. 18.

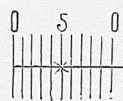
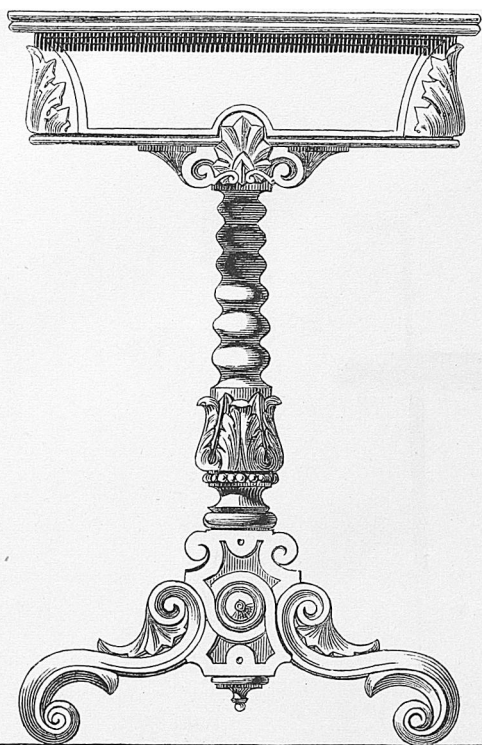


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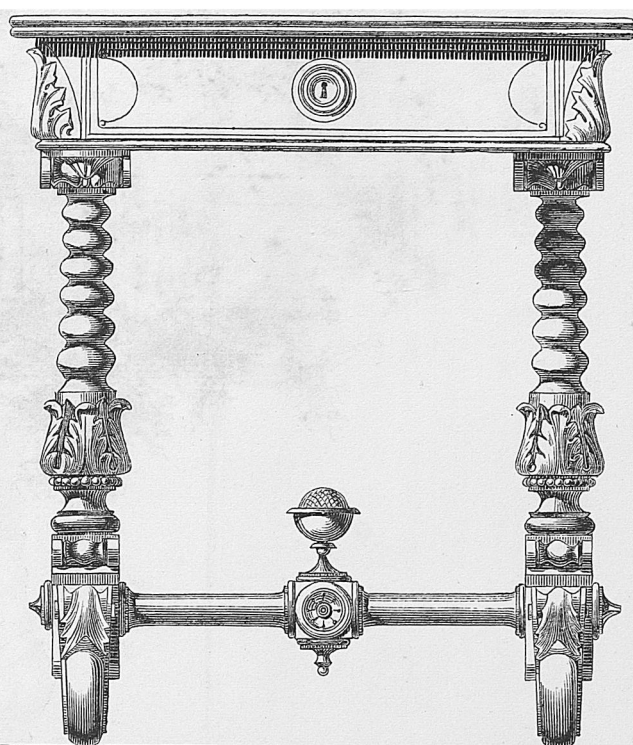


No. 20.

Nos. 18, 19 and 20. Stick and Umbrella-Stand in ebony; elevation and plans.
No. 12 of supplement gives the necessary full-size details for this as well as for a more simplified article of furniture of the same kind.

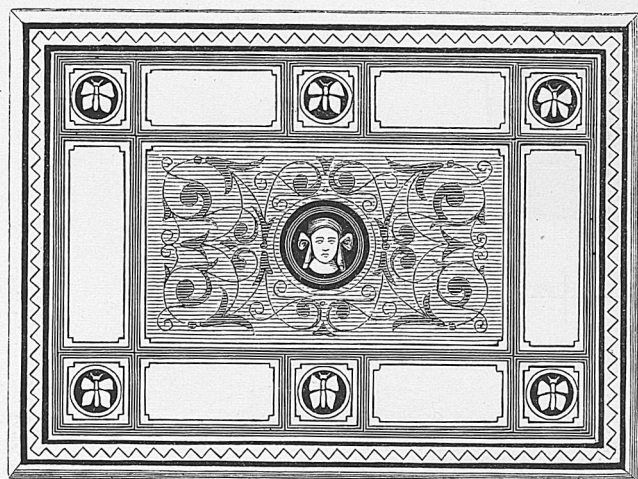


No. 21.



100 Ctm

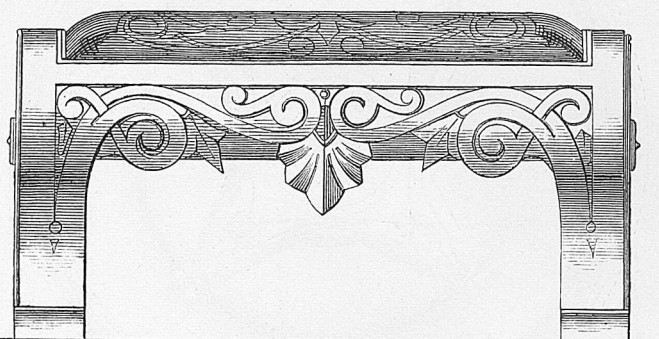
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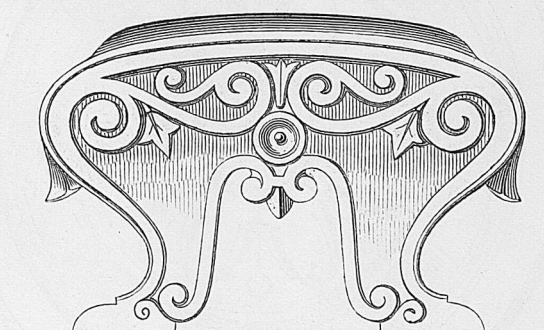
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No. 24.



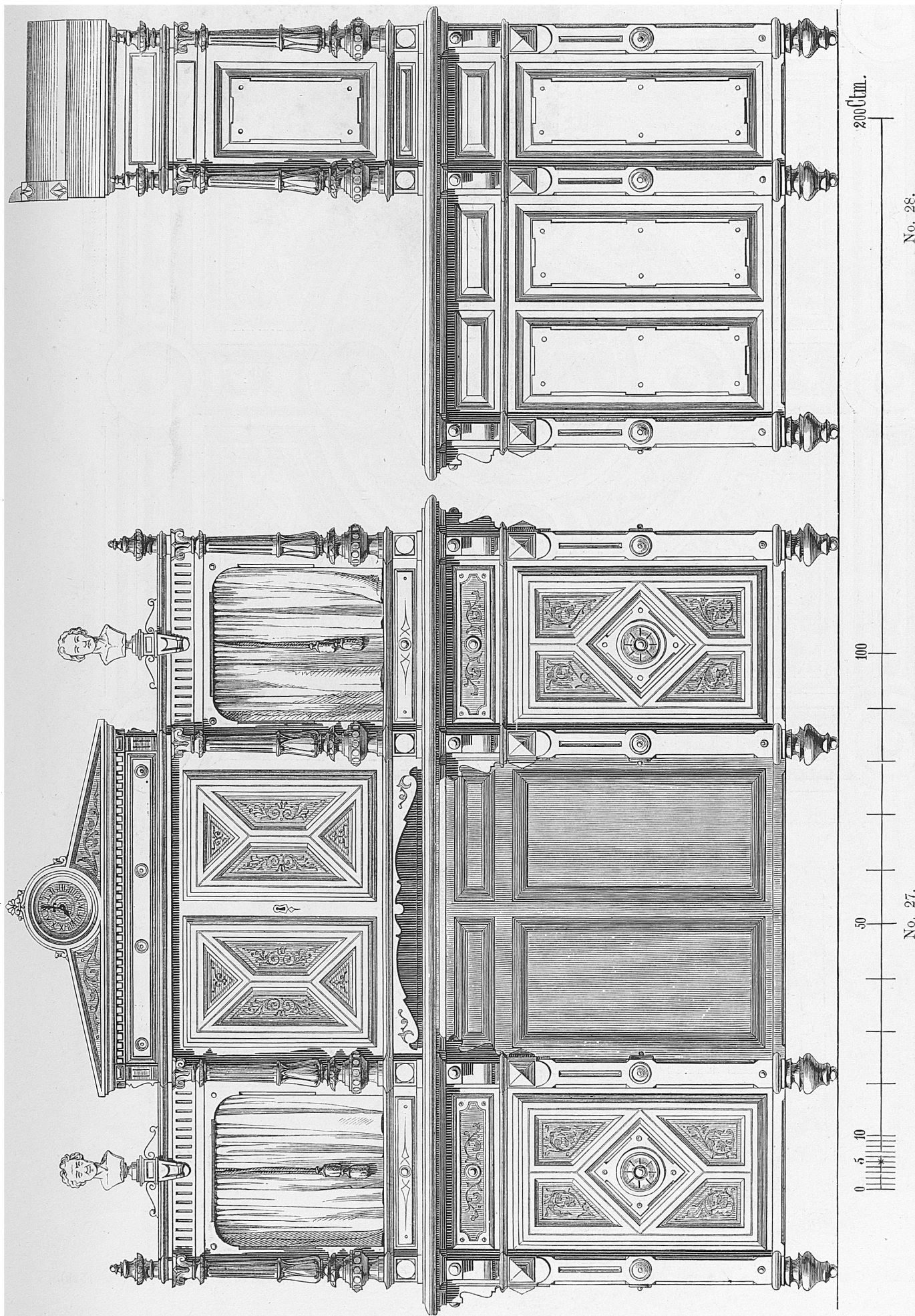
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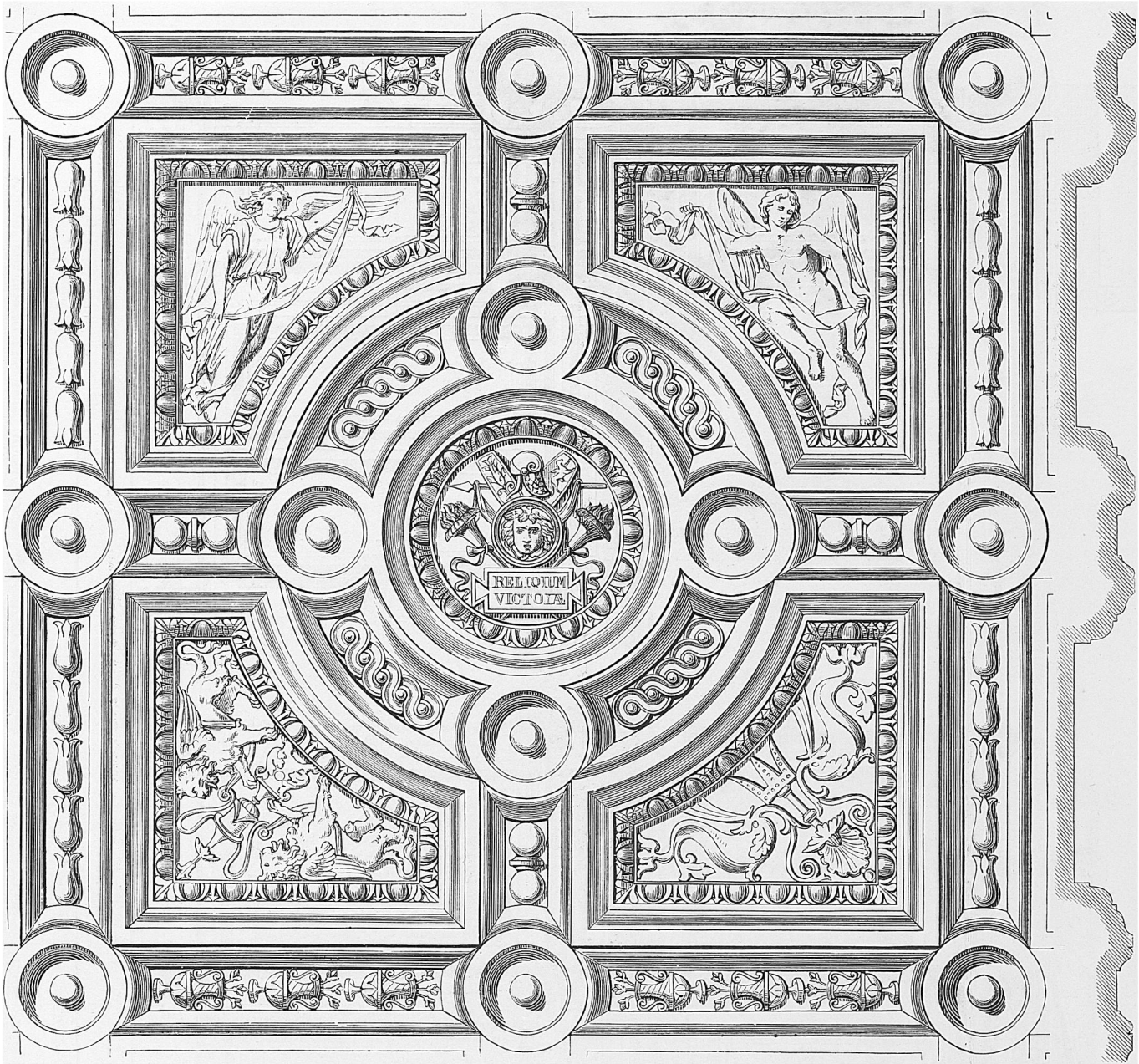
No. 26.

Nos. 21—23. Modern Walnut Work-table.
The slab enriched by inlaid work for which see Nos. 5—9 of supplement.

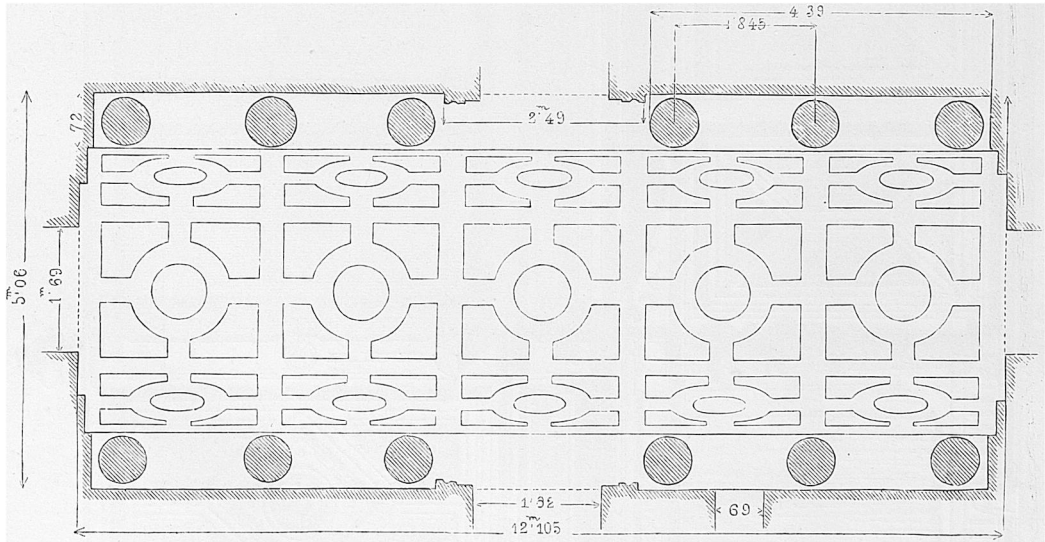
Nos. 24—26. Walnut Foot-stool with embroidered covering.
For full-size details see Nos. 10 and 11 of supplement.



No. 27.
 Nos. 27 and 28. Modern Library table; front and side elevation, to be executed in oak, the panels in another darker wood, lines and ornaments inlaid,
 or if painted, the colours are dark brown and gold.
 For details see Nos. 13—20 of supplement.



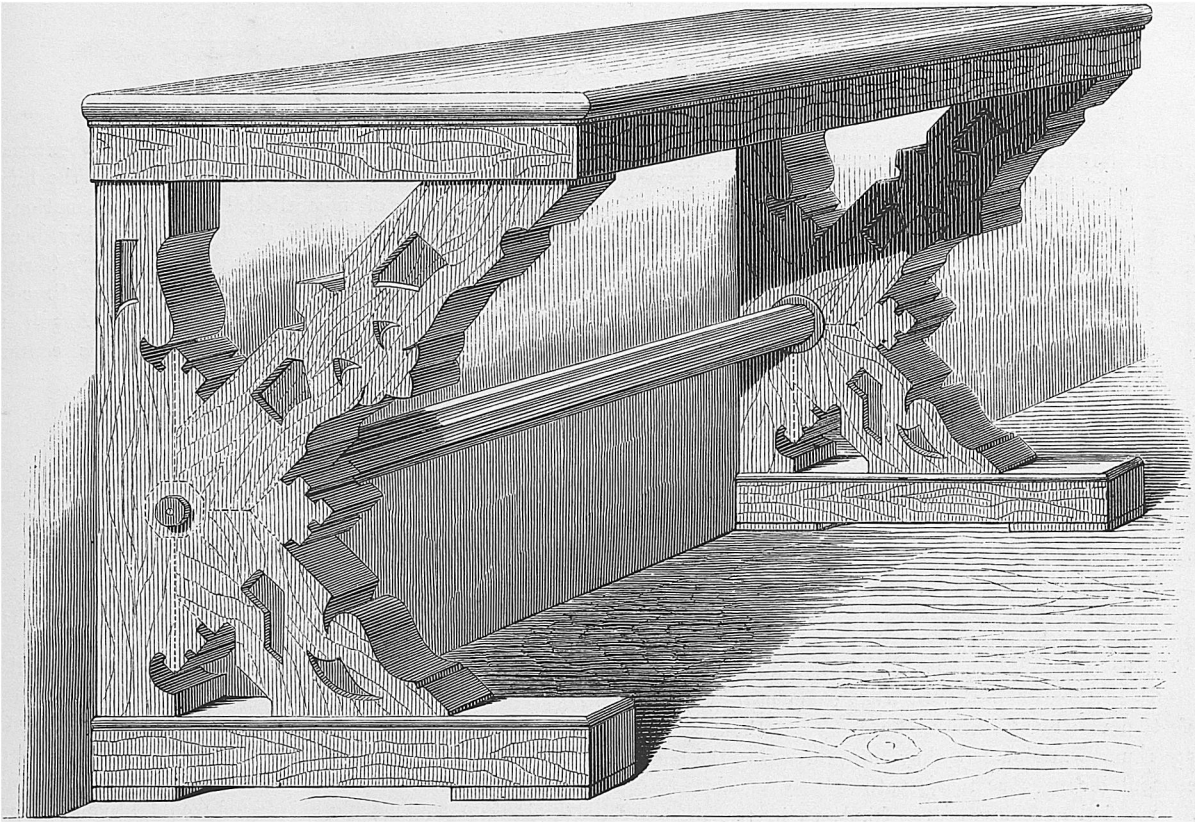
No. 29.



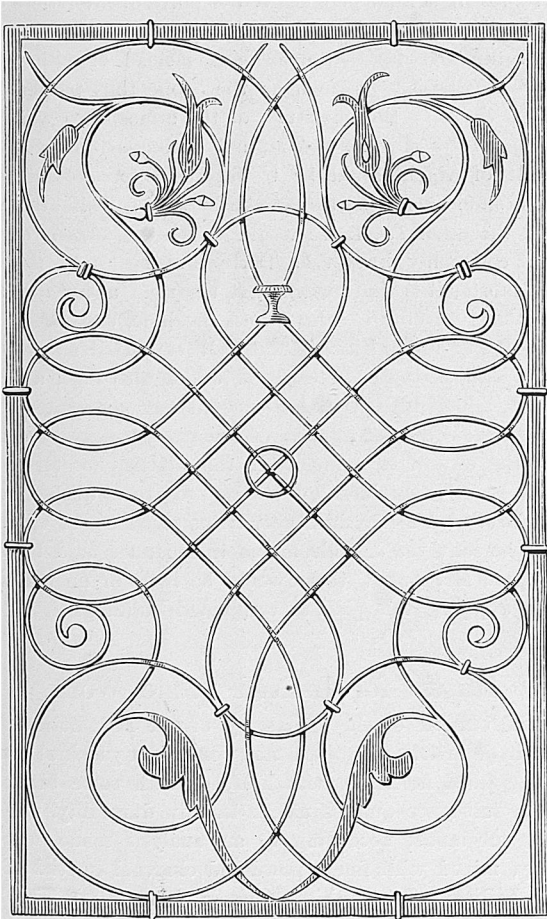
No. 30.

No. 29. Compartment of a Waggon vault over Corridor of Sacristy, San Spirito, Florence by Andrea San Sovino (ob. 1529).

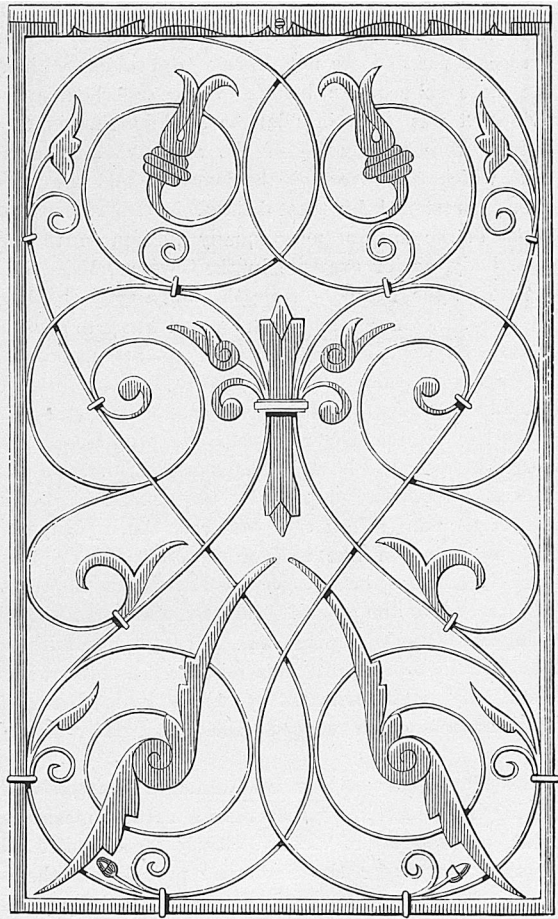
No. 30. Plan of rectangular area of the above corridor with the surmounting semi-circular vault showing altogether 15 compartments. The mouldings compared with the Renaissance sculptures of the spandrels are very vigorous.



No. 31.



No. 32.



No. 33.

From the Paris Exhibition.

No. 31. Side table (Russian section), designed by M. Bénard Architect, Paris, executed in deal at St. Petersburg, scale $\frac{1}{10}$ of the real size. The horizontal piece joining the 2 legs, besides being fastened to the 2 sides by dove-tail tenons, is fixed to them by a brass-screw.

Nos. 32 and 33. Wrought Iron Grilles of Strahow Monastery, Prague, late Renaissance style.